ASIAN ART SOCIETY

Saturday
February 15th
2025

ONLINE CATALOGUE XXXXVIII

FEBRUARY ISSUE

WHO WE ARE

The Asian Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Asian art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee of influential gallerists.

ⓕ ◎ **/AsianArtSociety**

Cover Image: Indian watercolor presented by Kapoor gallery on p.58

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SALE

FEBRUARY ARTWORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealers contact information Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail adress.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select members, who are the in-house experts. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this the Asian Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase. Items are presented by categories please check the table of contents.

Feel free to ask the price if the artwork is listed with a price on request.

01

A FOUR-FOLD PAPER SCREEN WITH SIX HORSES FROLICKING BENEATH A TREE

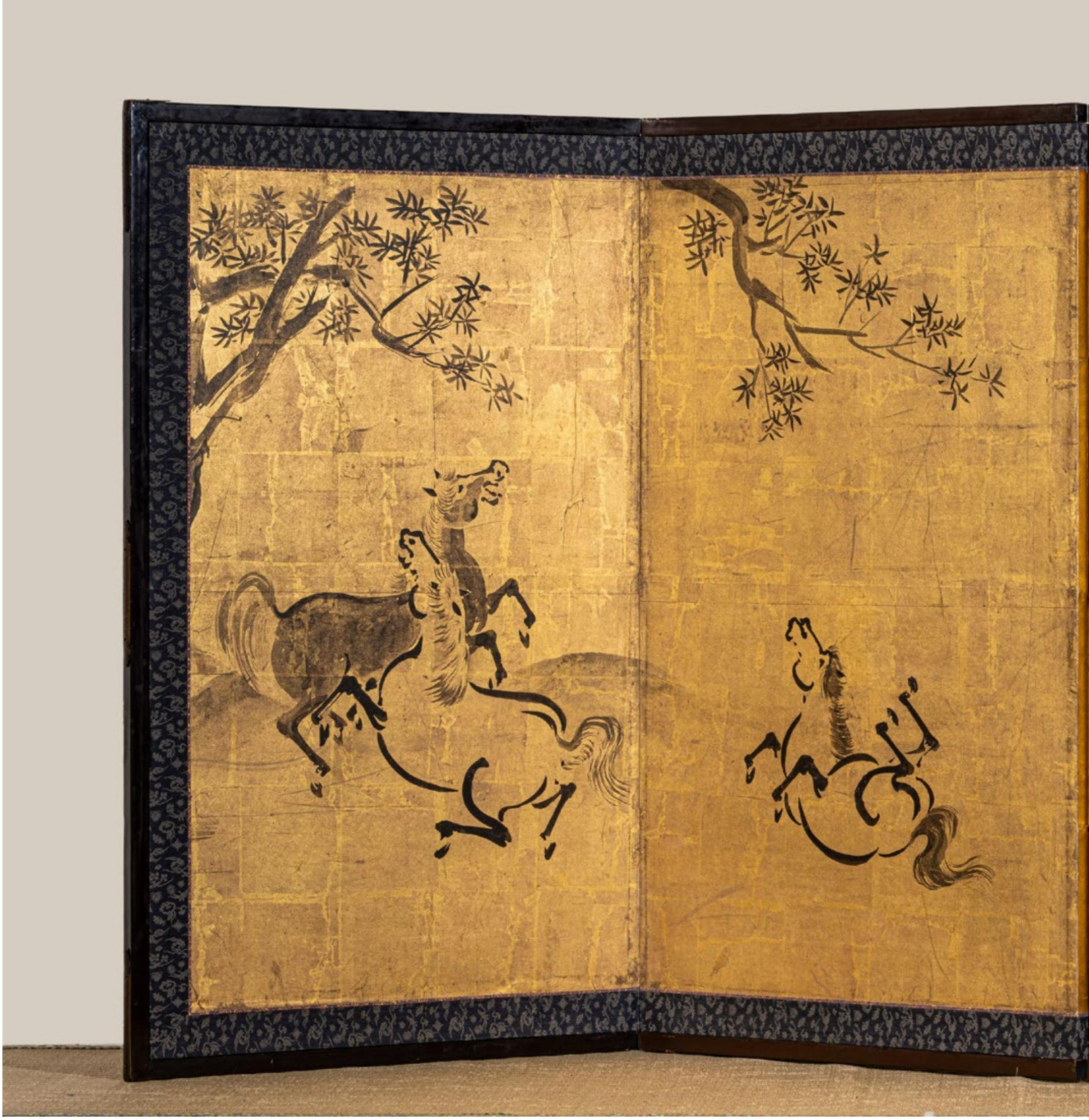
Japan
Edo period
19th century
Painted in ink on a gold ground
82,5 cm (h.) x 192 cm (w.)
Price: 9.800 euros

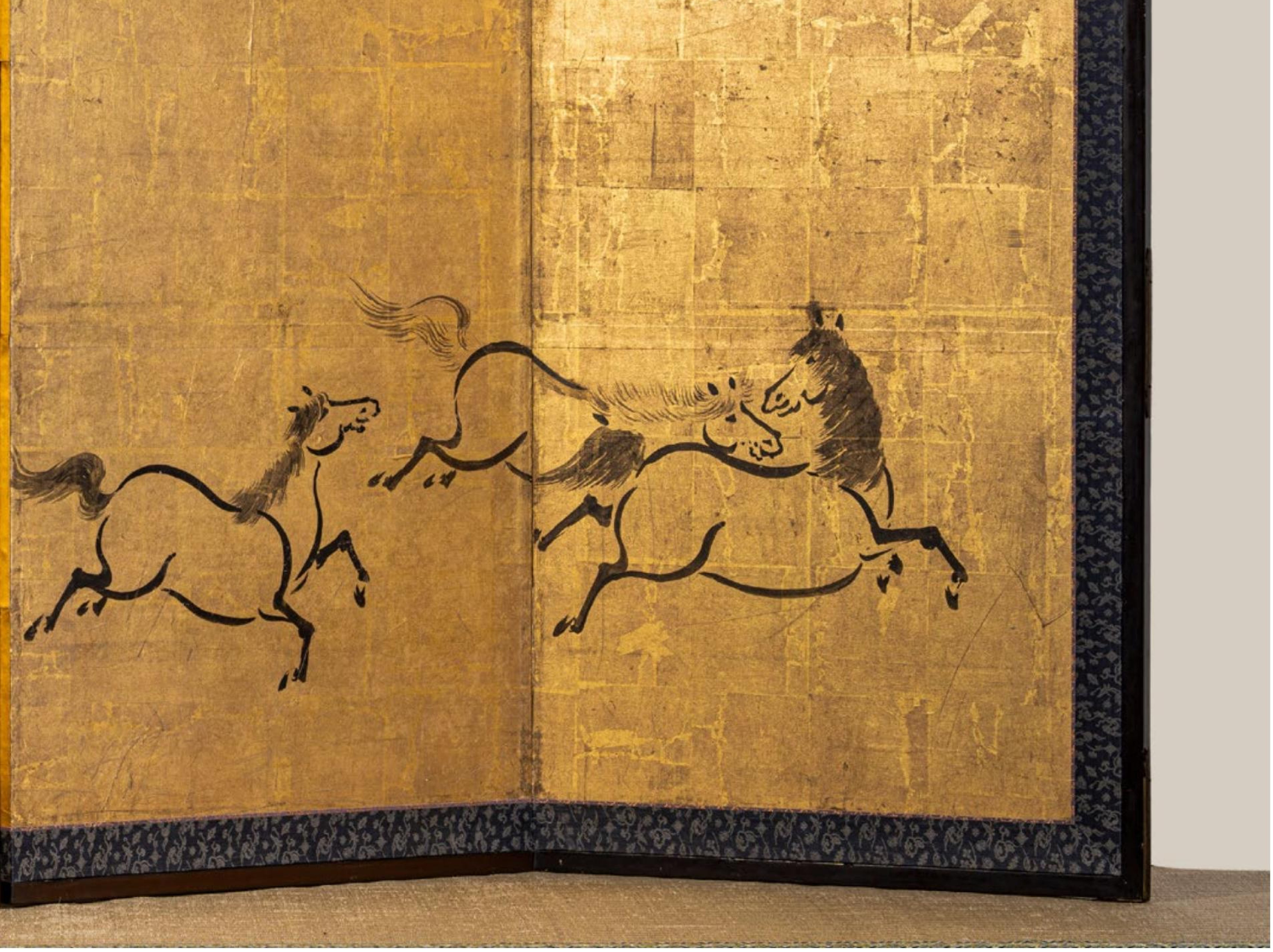
OBJECT PRESENTED BY:
Gregg Baker Asian Art
M.: +32 (0) 469 498 489
E.: info@japanesescreens.com
W.: www.japanesescreens.com

Horses entered Japan from the continent in the prehistoric period and were used initially for domestic purposes. Military use of the horse in Japan began centuries later, at the end of fourth century. Thereafter, even in times of peace, horsemanship was an important attribute of the court and military elite.

Horses are also highly regarded in the religious realm too. In Shinto it is believed that horses carry messages between the temporal and heavenly realms and *kami* (gods) appear on horses. In this regard, white horses were initially kept at important shrines as sacred animals, but when this became prohibitively expensive, large carvings or paintings of horses were often substituted. *Ema* (horse pictures) are votive plaques where horses are depicted and are placed at shrines and temples to convey one's prayers and petitions to the gods.

n.b. The screen has some imperfections, scratches and marks commensurate with age.





02

TABAKO BON

Japan
Meiji era (1868-1912)
18 cm (h.) x 33,2 cm (l.) x 14 cm (depth)
Provenance:
Docteur Mène, Première Vente, 21 avril 1913, n°1278.
Collection Barrier
Price on request

OBJECT PRESENTED BY:
Galerie Tiago
T.: +33(0)1 42 92 09 12
M: +33 (0) 6 60 58 54 78
E.: contact@galerietiago.com
W.: www.galerietiago.com

Tabako Bon, or tobacco smoking set, adorned with gold and black *fundame* lacquer, in the form of cross braces and floret of the *Hanabishi* flower. The regular pattern is dotted with circular lockets representing flowers, birds, lions and dragons. The upper plate holds its hibachi, or heating station, and two tobacco stashes in silvered bronze, the bottom part contains two superimposed drawers. The two distinct parts are separated by a perforated support, decorated with the same regular pattern. Two notches on each side were designed to hold two long pipes.

03

HELMET

Japan
19th century
Diam.: 43 cm
Price on request

A well formed jingasa the lacquer imitating iron with a gilt crest.

OBJECT PRESENTED BY:
Brandt Asian Art
M.: +44 (0)7774 989 661
E.: brandt@nildram.co.uk
W.: www.brandtasianart.com

04

BRONZE GLOSSY GENODERMA

Japan
Meiji era (1600-1868)
11 cm (h.) x 12 cm (l.) x 5 cm (w.)
Price on request

OBJECT PRESENTED BY:
Galerie Tiago
T.: +33(0)1 42 92 09 12
M: +33 (0) 6 60 58 54 78
E.: contact@galerietiago.com
W.: www.galerietiago.com

Bronze sculpture representing a group of genoderma mushrooms developing on the long stem of a Ginseng root that is standing on two kakis. Logically this root would be *Panax ginseng*, the Asian breed, as a matter of fact the peduncle is longer that the petiole (the part surmounted with a flower and surrounded by leaves), which is not the case with the American ginseng *(Panax quinquefolius)*. Plant with medicinal virtues known for centuries, the ginseng was believed to cure any disease, its scientific name through Greek gave the word panacea, today its still cultivated all around the world and consumed to boost intellectual performance and stress resistance. The shiny Ganoderma mushroom (*Ganoderma lucidum*) also known as *Reishi* (霊芝) that could be translated into “Holy spirit mushroom or divine mushroom”. This word is actually the Japanese transcription of the Chinese: 灵芝 / 靈芝, pronounced *língzhī* in Chinese. The same mushroom has several names that refer either to the idea of a long life or to a ladle because it is said to look like this specific kitchenware. Mushroom with a bitter taste and with no great culinary value it is indeed well known as a remedy of the traditional Chinese medicine since the Yuan dynasty (1271-1368). At the time it was known to be an antioxidant and used as a cosmetic and for nutritional purposes. Some recent studies demonstrate a limited field of application but with an impact backed by clinical testing. And it showed anti carcinogen and anti-cancerous properties as well as a potential effect against the human immunodeficiency virus (HIV).

05

BLACK LACQUERED IRON NYOI (PRIEST'S STAFF) DECORATED WITH A DRAGON

Japan
Edo period
18th century
Height: 47,5 cm, 49 cm with stand
Price: 2.500 euros

OBJECT PRESENTED BY:
Gregg Baker Asian Art
M.: +32 (0) 469 498 489
E.: info@japanesescreens.com
W.: www.japanesescreens.com

06

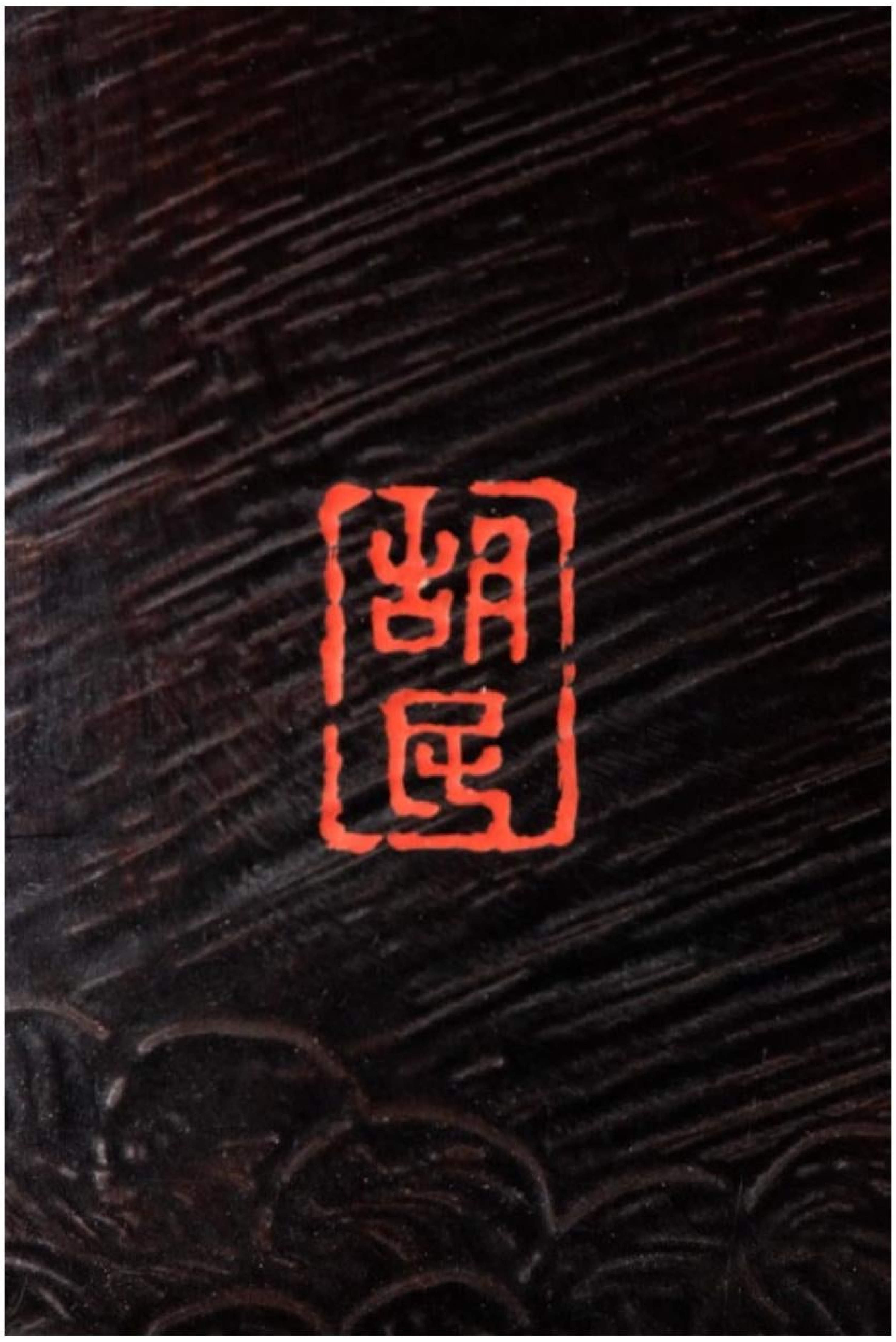
A BLACK LACQUER BON (TRAY)

Seal by Komin
Japan
Meiji period
19th century
Decorated in gold and silver hiramaki-e and nashiji with chidori (plover) above seigaiha-nuri (combed waves design)
3,5 cm (h.) x 31 cm (w.) x 19,7 cm (D.)
Provenance:
James Orange
Price: 1.200 euros

OBJECT PRESENTED BY:
Gregg Baker Asian Art
M.: +32 (0) 469 498 489
E.: info@japanesescreens.com
W.: www.japanesescreens.com

Nakayama Komin (1808-1870) is considered one of three great late lacquerers in Japan, together with Shibata Zeshin and Shirayama Shosai. Originally from Edo (Tokyo), Komin was a pupil of Hara Yoyusai, one of the best lacquerers of the early 19th century.

Towards the end of his life, Komin became interested in lacquer ware from Japan's distant past, adopting many motifs he discovered on 12th and 13th century pieces.



07

KAIN KEBAT SKIRT

Mualang Dayak
West Kalimantan, Indonesia
First quarter of the 20th century
Cotton, warp ikat
66 cm x 117 cm
Price on request

OBJECT PRESENTED BY:
Thomas Murray
M.: + 1 415.378.0716
E.: thomas@tmurrayarts.com
W.: www.tmurrayarts.com

The Mualang Dayak are linguistically related to the Iban Dayak of Sarawak but live on the Indonesian side of Borneo. Highly rare Mualang ceremonial skirts, kain kebat, are celebrated for their chocolate color and bold yet fluid patterns.

08

LARGE PECTORAL PLATE

Tanimbar, Indonesia
19th century
Gold 12 karat
Diam.: 27,5 cm
Weight: 103 g
Price: 6.000 euros

Circular dish-shaped pectoral of concave form pounded from sheet gold, decorated with a star or sun pattern in the center and spiral patterns on the edges. Pectoral plates were used as prestige objects worn during ceremonies, hanging from the chest.

Popular on Tanimbar Island and profusely used in Maluku, these dishes sometimes display motifs inspired by Chinese porcelain which was widely traded in the area. The eight-point star motif resembles those seen on the tympanum of bronze-age drums. (Carpenter, 2011)

OBJECT PRESENTED BY:
Sue Ollemans
M.: + 44 (0) 7775 566 356
E.: sue@ollemans.com
W.: www.ollemans.com

09

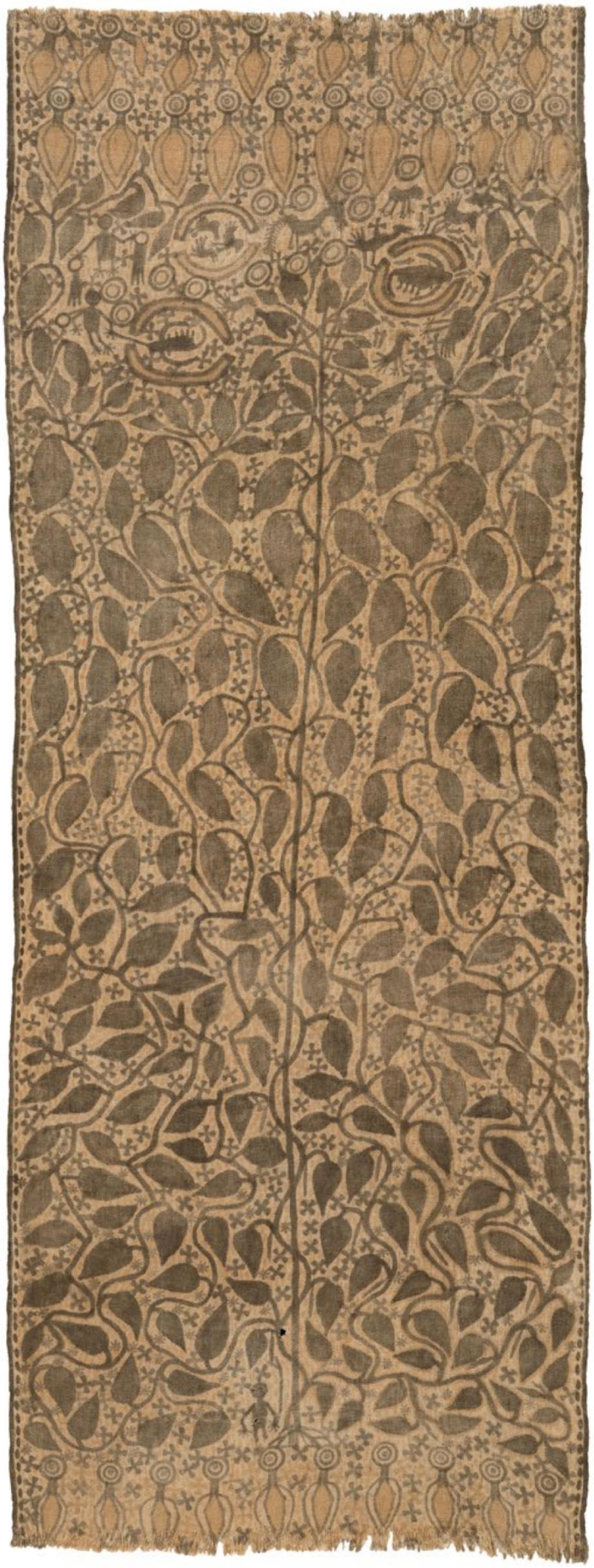
CEREMONIAL TEXTILE (MAWA OR MAA')

Sa'dan Toraja
Sulawesi, Indonesia
19th/Early 20th century
Cotton, painted and resist mud dyes
61 cm x 163 cm
Price on request

OBJECT PRESENTED BY:
Thomas Murray
M.: + 1 415.378.0716
E.: thomas@tmurrayarts.com
W.: www.tmurrayarts.com

Traditional Toraja religion, *Aluk to dolo*, the way of the ancestors, recognizes the duality of life and death as binary expressions of the same great cosmic singularity.

The Toraja people are famous for their funeral ceremonies where their famed ikat textiles would go on view. But Mawa (Maa') sacred cloths were filled with an animistic life force using pictoglyphs resembling cave art, with images of a tree of life, human figures, water buffalo, fish, birds, cardinal directions, light and dark.



10

PUA SUNGKIT RITUAL CLOTH WITH ANTU GERASI MOTIF

Iban Dayak
Sarawak, Malaysia, Borneo
19th century
Cotton; discontinuous supplementary weft wrapping
48 cm x 254 cm
Price on request

This pua sungkit is exceptionally finely woven, hand-spun cotton with deep color and compelling bird and headhunting motifs.

OBJECT PRESENTED BY:
Thomas Murray
M.: + 1 415.378.0716
E.: thomas@tmurrayarts.com
W.: www.tmurrayarts.com

11

HEAD OF A BODHISATTVA

Eastern India
Gupta period
5-6th century
TL tested Oxford 17/03/2016, ref. N116c12
Terracotta
Height: 17 cm
Price on request

OBJECT PRESENTED BY:
Farah Massart
M.:+32 495 289 100
E.: art@famarte.be
W.: www.famarte.com

This head of a Boddhisattva in his form of Avalokiteshvara is very powerful and sensuous. His hair with prominent curls fixed with a tiara includes an image of a seated Buddha in relief.

The face is modelled with bulging almond shaped eyes with incised pupils. The curved brows are meeting the ridge of the nose. A few teeth appear in his open mouth. This figure has all the characteristics of the Gupta period, a full face with pronounced fleshy lips and open eyes.

In the 4th century, following the rise of the Gupta rulers, who extended their control over Northern and Central India as well as Bangladesh, the full flowering of classical Indian civilization took place. Gupta art is considered the highlight of Indian civilization and the Gupta artists were renowned for depicting their Hindu and Buddhist gods with great skill and lively expression.

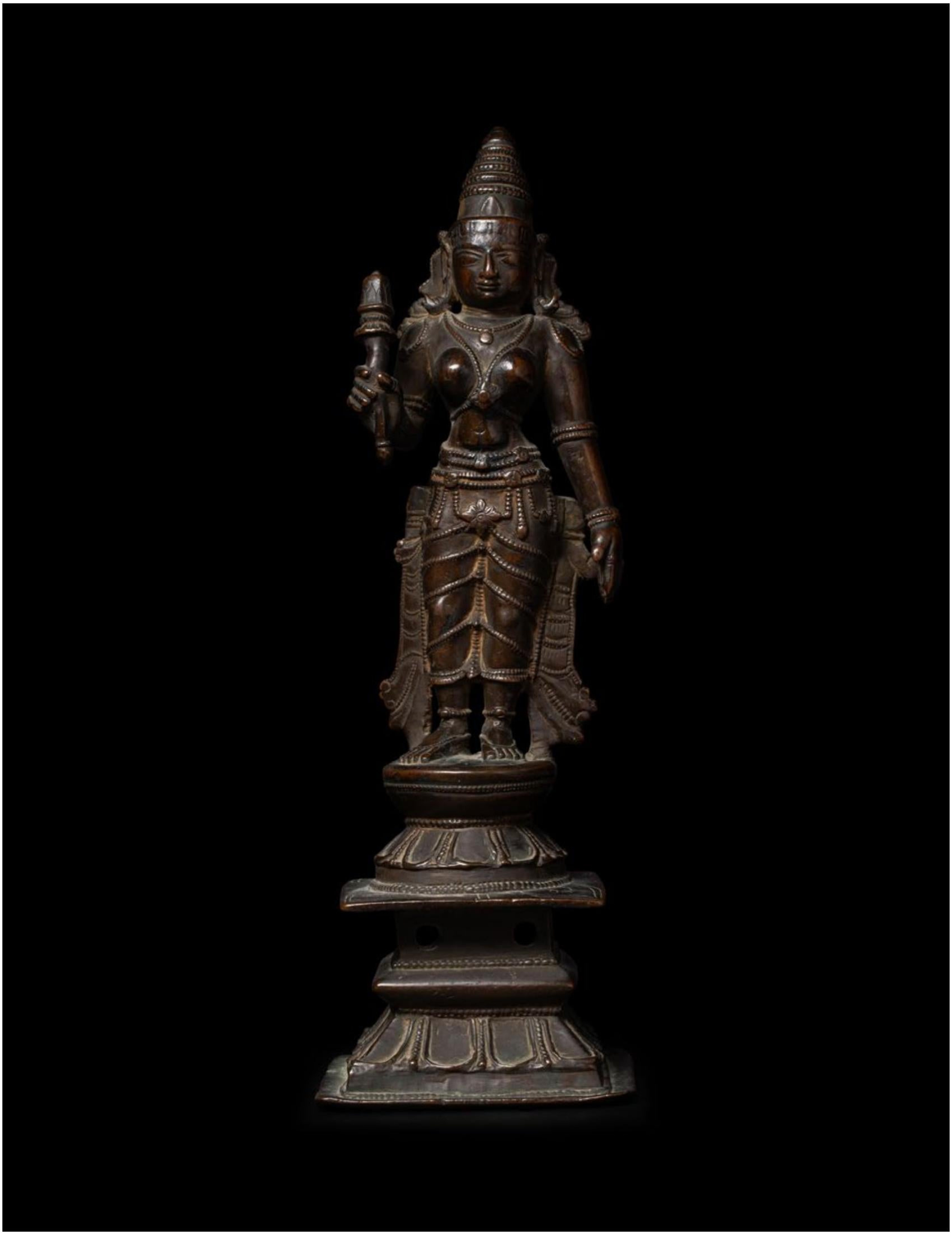
12

BHU-DEVI, CONSORT OF VISHNU

South India
18th century
Bronze
Height: 31 cm
Provenance:
Private Italian collection, given to the owner's father by Giuseppe Tucci in the 1940s
Price on request

OBJECT PRESENTED BY:
Kapoor Galleries
T.: + 1 (212) 794-2300
E.: info@kapoors.com
W.: www.kapoors.com

Bhu-devi, the Earth-Goddess, is one of the consorts of Vishnu. When Vishnu incarnated on Earth as Varaha, the anthropomorphic boar, he rescued Bhu-Devi from the deep ocean where she was in the clutches of the demon Hirankshya. It is after this episode that Varaha is said to have married Bhu-Devi. According to the South-Indian cultural practices Vishnu, Lakshmi, and Sridevi are worshiped as a trinity. Also, note that the delineation of Lakshmi and Bhudevi is extremely similar except for Bhu-devi's breast-band, which enables identification of the same. Here, Bhu-Devi is standing in the *Abhanga* posture on a double lotus base, her right hand holds a lotus, adorned with jewelry, hair piled into conical *Jatamukuta* (crown), the serene expression on her face and her almond shaped eyes are typical of the iconic style of South-Indian bronzes.



13

A BANGLE (KADA)

North India
19th century
gem-set enamelled and gold-inlaid silver
Diam.: 8,2 cm
Weight: 83,1 g
Price: 2.500 euros

Of circular form, the hinged clasp in the form of two confronting makara heads, enamelled in polychrome and set with gems including rubies in gold *kundan*, the makara heads with moveable tongues, the interior with a roundel containing confronting birds surrounded by scrolling floral vines.

OBJECT PRESENTED BY:

Sue Ollemans
M.: + 44 (0) 7775 566 356
E.: sue@ollemans.com
W.: www.ollemans.com

14

RADHA ADORING AN IMAGE OF KRISHNA

Rajasthan, India
19th century
Gouache and gold on paper
20,3 cm x 15,2 cm
Provenance:
Hellen and Joe Darion, New York
Acquired from a London Flea Market
(from Darion records)
Price on request

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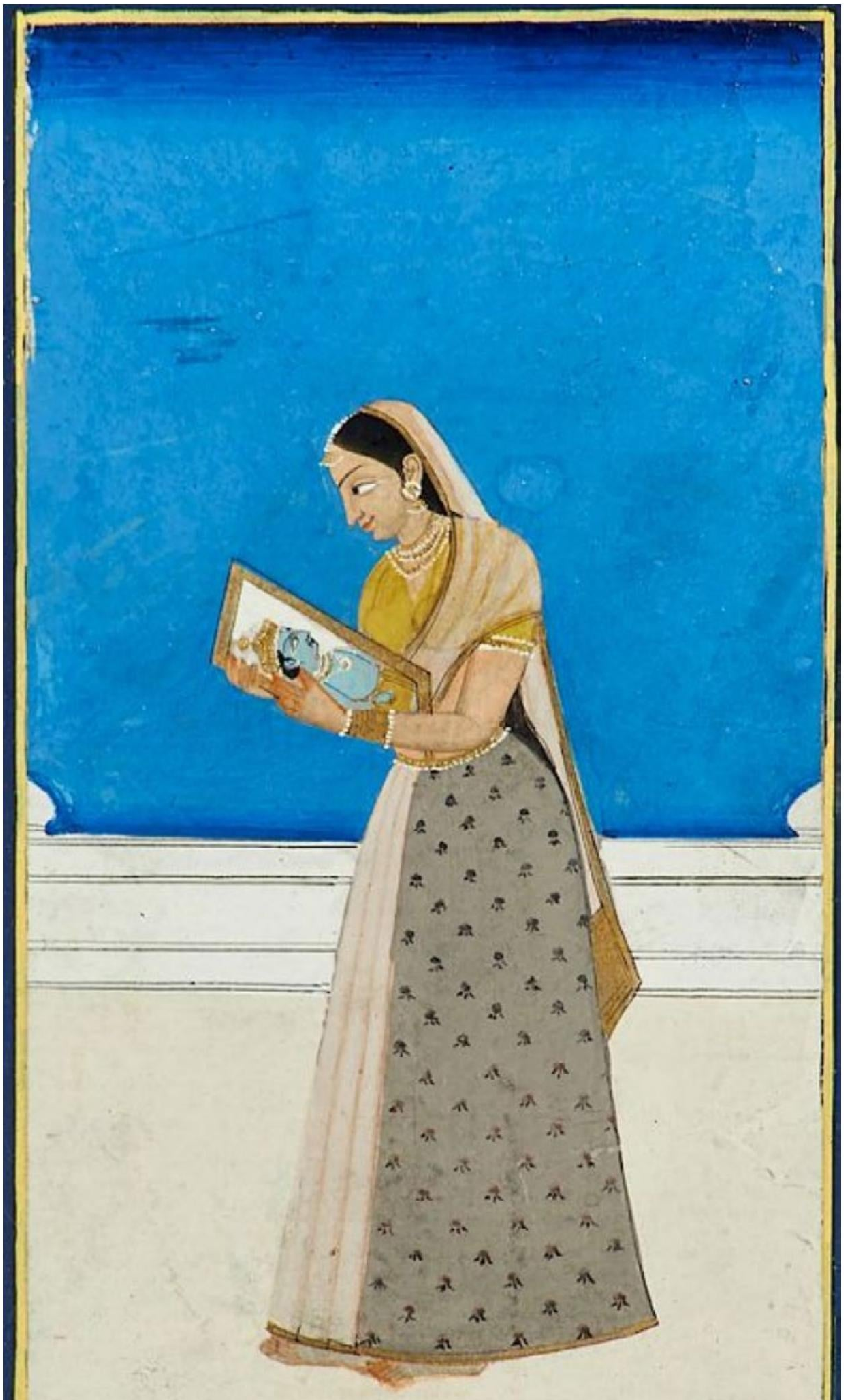

15

MAJNUN IN THE WILDERNESS

India
Mughal or Sub-Imperial
Mid-17th century
Opaque watercolor on paper heightened with gold
Image: 18,7 cm x 10,8 cm
Folio: 21,3 cm x 13,6 cm, unframed
Provenance:
Arthur B. Michael Fund, 1942
Collection of Albright-Knox Art Gallery, Buffalo
Price on request

OBJECT PRESENTED BY:
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T.: + 1 (212) 794-2300
E.: info@kapoors.com
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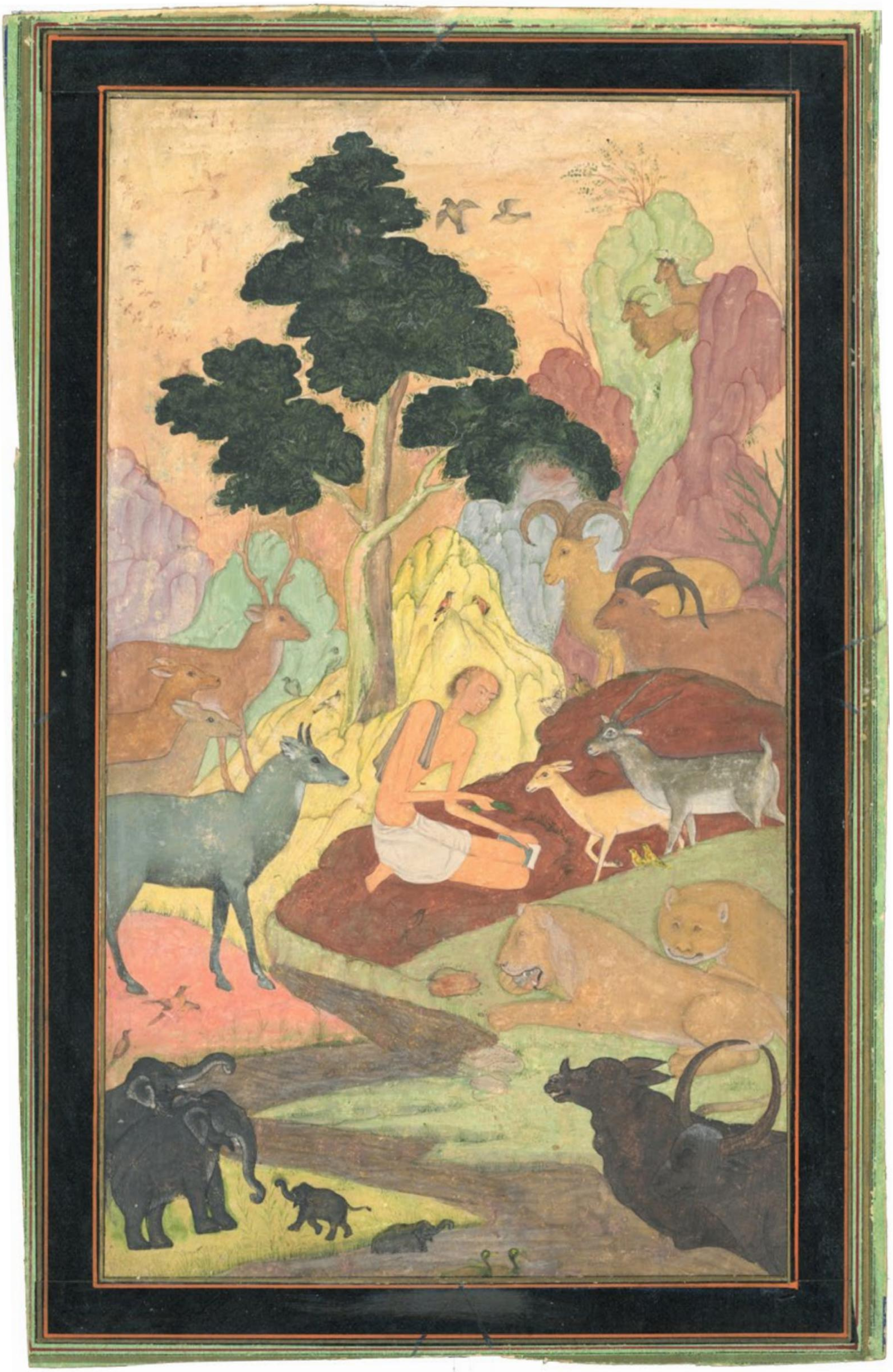
The illustration is in reference to the tragic tale of lovers Layla and Majnun and depicts the emaciated Majnun beneath a magnificently colored rocky backdrop. Here he is feeding a deer and is surrounded by a variety of wild animals including birds, water fowl, gazelle, nilgai, ibex, lions, water buffalo and elephants. According to the legend, Majnun's ill-fated love for his paramour Layla drove him mad. Shunning society he retreated to the wilderness where he befriended animals and lived amongst them.

A highlight of this piece is the multicolored rocky backdrop, and the interesting perspective given by the winding stream in the foreground and Majnun as the focal point. This style of rocky landscape is often found in Mughal pieces, and the perspective of this piece can be understood through Majnun himself being the focal point. While he is not in the foreground he is meant to be seen as the closest to the viewer, such as viewing a pyramid from the top.

The animals seen in this piece are beautifully rendered, and this can especially be seen in the details in the fur of the lions, the horns and antlers of the bovids/cervids and in the delicate birds that ornate the piece throughout. Majnun is depicted with a closeness to the animals which have become his only companions.



16

BRAHMA AND SARASWATI ON A LOTUS

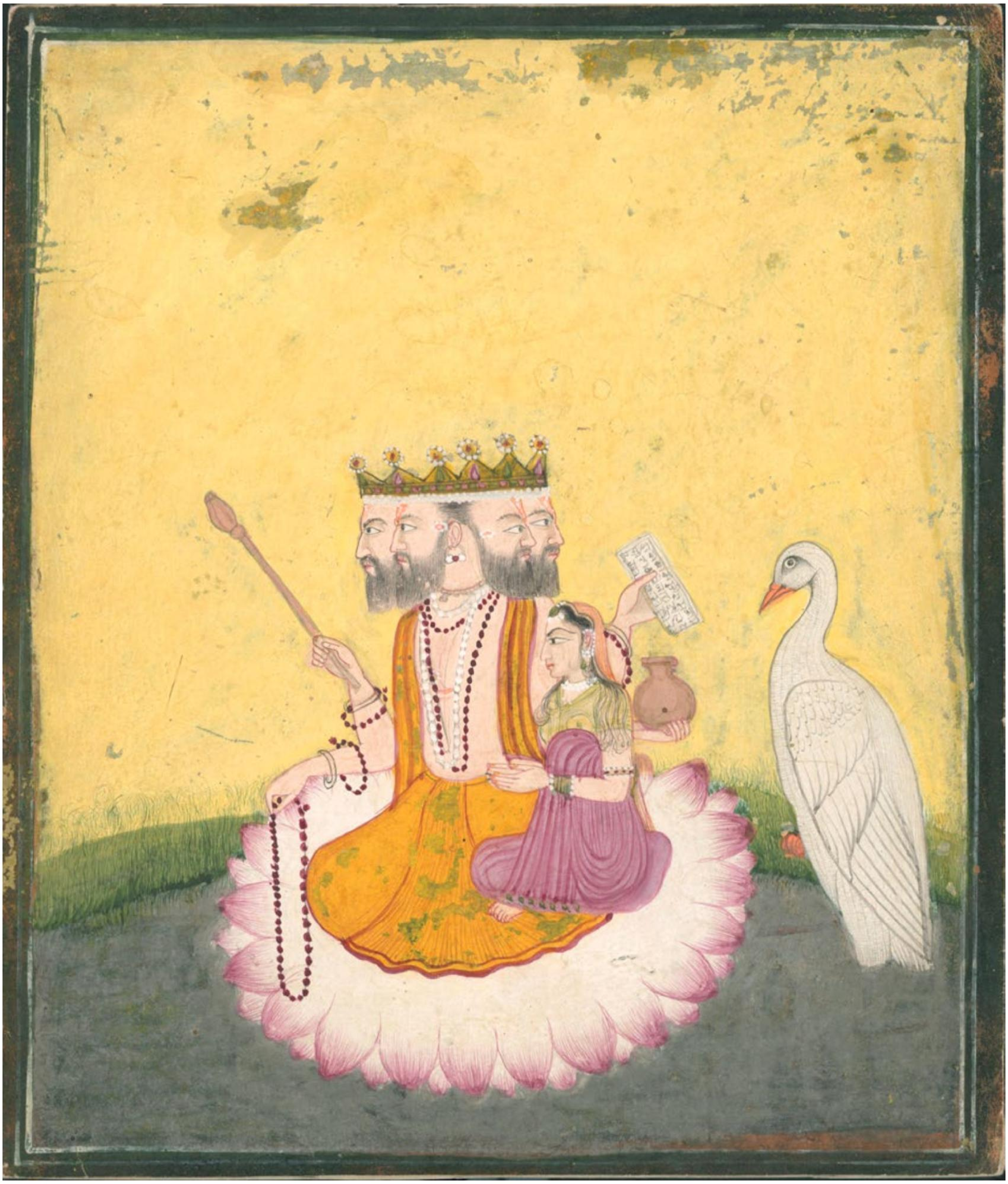
Guler, India
Mid-18th century
Opaque watercolor heightened with gold on prepared paper
19,7 cm x 16,5 cm
Price on request

OBJECT PRESENTED BY:
Kapoor Galleries
T.: +1 (212) 794-2300
E.: info@kapoors.com
W.: www.kapoors.com

Brahma and Saraswati are one of the three chief divine couples in Hindu tradition. Brahma is the creator god, and forms a trinity structure with the destroyer and the preserver, Shiva and Vishnu. He occupies a sector that is more latent than the active presence of the preserver or the iconic representations of the destroyer, who are thought to interact with the physical world more commonly. Brahma is associated with wisdom and this is amplified by his marriage to Saraswati.

Saraswati, the ""one with the lovely voice,"" is the goddess of music, literature, poetry and wisdom. She is a part of the trinity along with Lakshmi and Parvati, a counterpart to the Trimurti known as the Tridevi. She functions similarly to that of the Greek Muses, and is looked to for inspiration and blessings. She is commonly depicted with very light skin, musical instruments and writing.

In this piece Brahma is depicted much larger than Saraswati, a common motif when depicting both a god and goddess enthroned. Here their throne is a lotus, further highlighting the divinity aspect shown here. Their vahana is also present; the hamsa is a word that can loosely be translated into goose or swan but in other depictions both deities may also be seen with a peacock instead. Brahma is decorated as the focal point of this piece, featuring his many arms, beaded necklaces, a piece of paper and a large gold crown atop his four heads. Saraswati is depicted much more modestly, in a way that makes her seem a part of him, even seated on top of him.



17

DEVOTIONAL PLAQUE

Portuguese Macao
Mid 17th century
Carved Ivory
12 cm (h.) x 8,5 cm (w.) x 1 cm (depth)
Provenance:
Private collection of the
Berkeley Family Spetchley Park
Worcestershire catalogued in a 1949
inventory as 'A Carved Panel (4 7/8" x
3 ½") of St Jerome Kept in the Strong
Room'
Price on request

OBJECT PRESENTED BY:
Finch & Co
www.finch-and-co.co.uk
E.: enquiries@finch-and-co.co.uk
T.: +44 (0)7768 236921

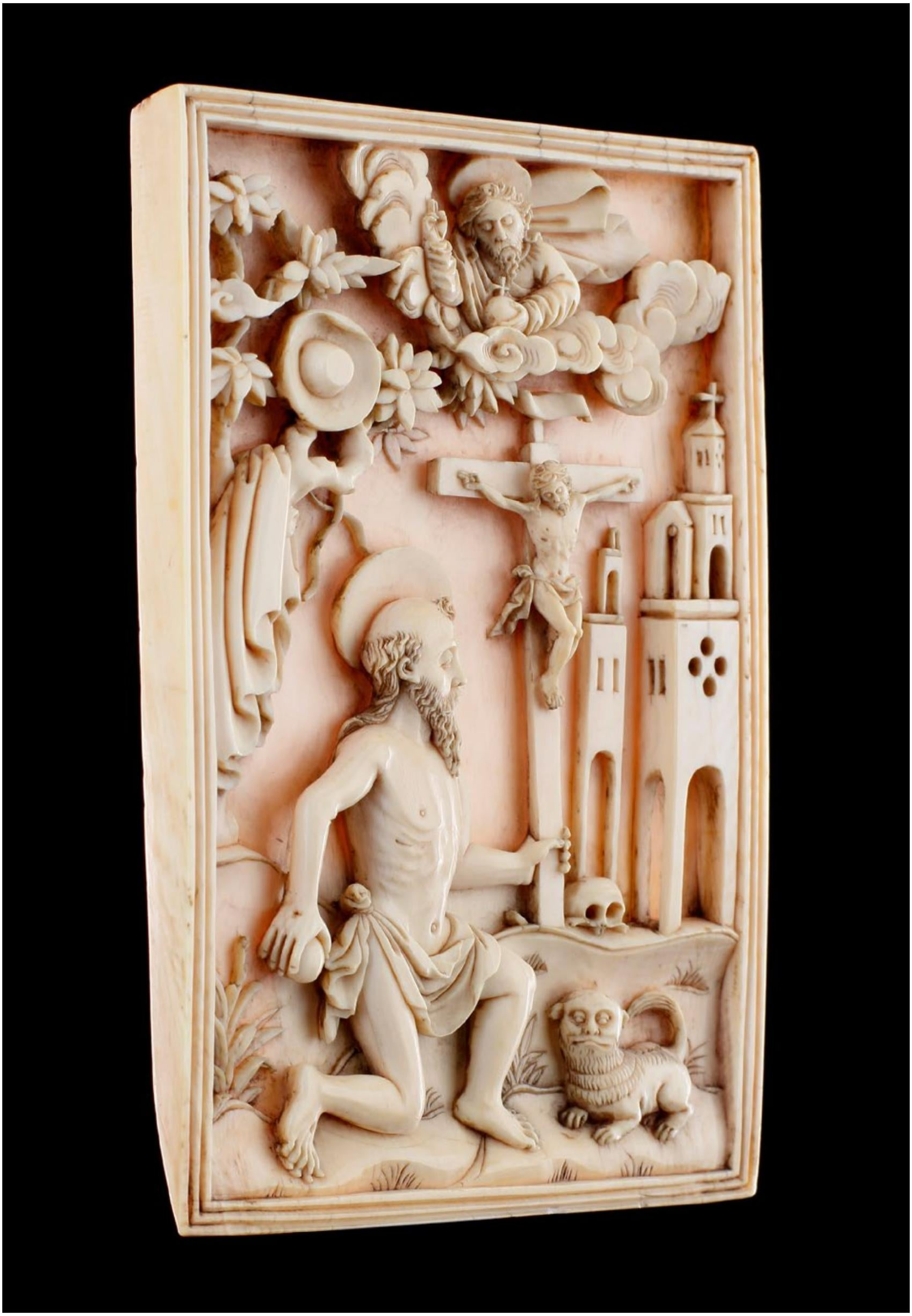
IVORY ACT 2018: A certificate for a pre-1918 item of outstandingly high artistic, cultural or historical value. Certificate number: URR59K10 date: 01/06/2023.

The scene probably based on a European engraving.

A fine rare Portuguese Macao carved ivory devotional plaque depicting St Jerome kneeling before Christ crucified gripping the cross in one hand holding a stone in the other symbolic of his asceticism. His Hands and Feet with the stigmata a sign of his passionate christian devotion. His cardinal's hat and robe hanging in the tree God the Father in the clouds above a lion at the Saint's feet above him two medieval church towers.

In 374 A.D St Jerome became seriously ill in Antioch and two of his travelling companions died. In this state he dreamt that he appeared before God's judgement seat and was condemned for being a Ciceronian rather than a Christian. He took this experience very seriously and became a hermit in the desert of Chalcis in Syria for five years. He gave up the Classics he knew and loved and learnt Hebrew in order to study scripture. Proficient in both Greek and Hebrew, he went on to complete the enormous task of producing a standard Latin text of the Bible which he revised according to the meaning of the original texts. He then began to translate the Gospels and the Psalter and over time produced all, or nearly all, of the Bible in what became known as the 'Vulgate' version.

cf: Asian Civilisations Museum Singapore for a Similar Jesuit Plaque depicting St Jerome painted in bright polychrome (no. 2011 - 01507)



18

A JADE CARVING OF TWO PEACHES

China
19th century
Width: 11 cm
Provenance:
Harding collection
Price: 2.500 euros

OBJECT PRESENTED BY:
Sue Ollemans
M.: + 44 (0) 7775 566 356
E.: sue@ollemans.com
W.: www.ollemans.com

19

ENAMEL DISH

China
Mid 19th century
12,5 cm x 12,5 cm
Price on request

OBJECT PRESENTED BY:
Brandt Asian Art
M.: +44 (0)7774 989 661
E.: brandt@nildram.co.uk
W.: www.brandtasianart.com

A good copper ground dish decorated over a bright blue ground with Buddhist symbols among floral tendrils within a gilt border. The underneath with gilt Jixiang ruyi characters.

20

GA'U OR PORTABLE SHRINE

Kham Province, Eastern Tibet
15th century
Iron
12 cm (w.) x 9 cm (h.) x 4,6 cm (D.)
Provenance:
Private collection, London
Price on request

This amulet box or ga'u from Tibet made in iron, is rounded with a flattened base. The front is in the repoussé technique and chased in high relief with the image of Buddha seated in padmasana on a lotus throne. Underneath is a platform piled with several layers of textile decorated with floral motifs. The Buddha is holding a bowl in his left hand, which may refer to the Buddha of healing and medicine, Bhaisajyaguru or represent Akshobhya, the guardian of the East.

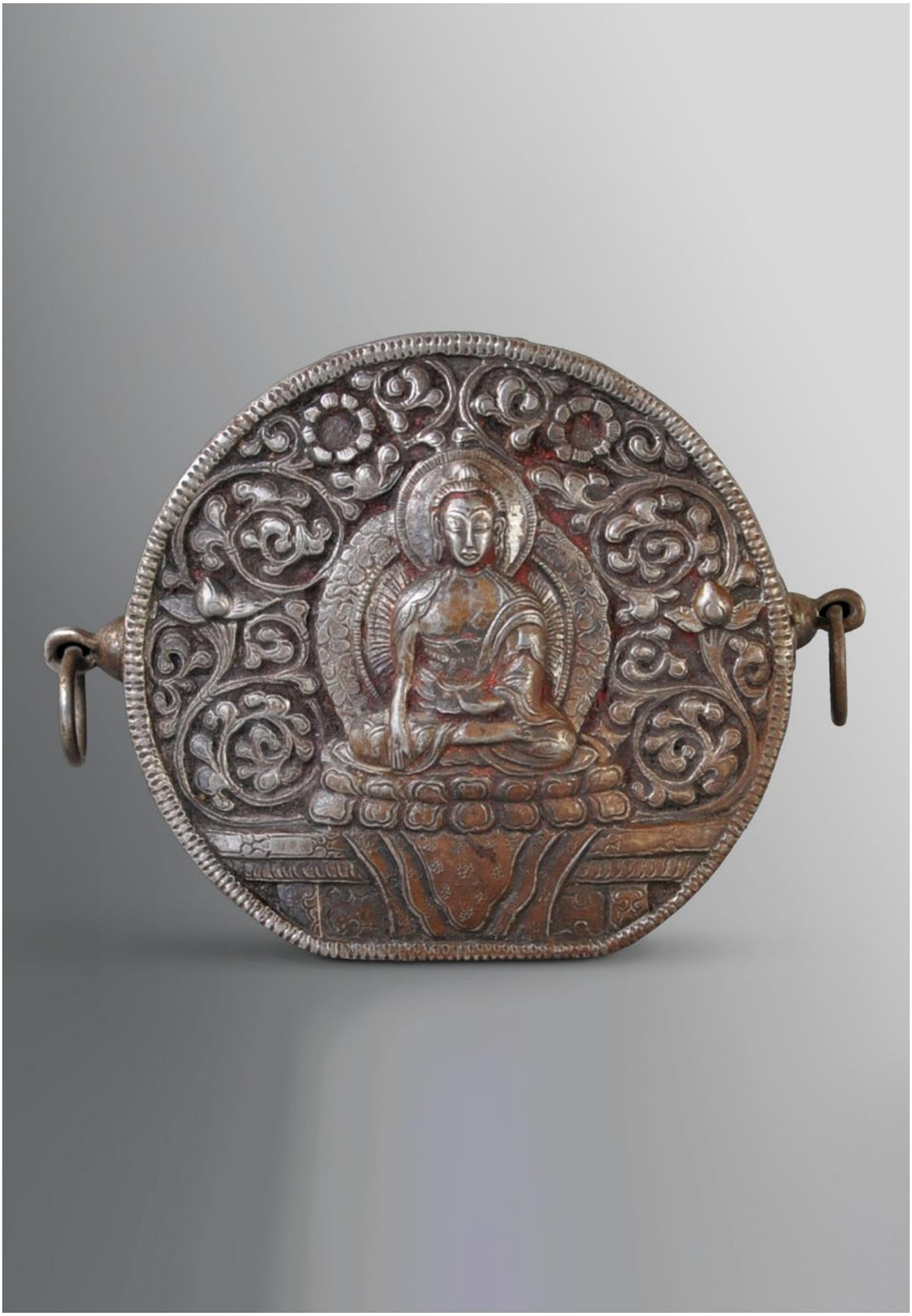
The Buddha has a halo around his head, a decorative halo emanates from his body. The background is decorated with scrolling lotus leaves. The sides are engraved with leafy scrollwork. A ring on each side allowed the box to be attached to a belt, worn across the chest.

The backside is engraved with a double vajra on a background filled with floral motifs.

The iron material and the long narrow face of the Buddha indicate an early date.

Iron ga'us are relatively rare. An example is illustrated in Ghose (2016,p.46) and in Clarke (2004,p.24), both attributed to the 15th century.

OBJECT PRESENTED BY:
Farah Massart
M.:+32 495 289 100
E.: art@famarte.be
W.: www.famarte.com



21

BUDDHA'S ARM

Sino Tibetan
17th /18th century
Length: 56 cm
Price on request

OBJECT PRESENTED BY:
Brandt Asian Art
M.: +44 (0)7774 989 661
E.: brandt@nildram.co.uk
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A large gilt life sized copper arm, adorned with a bejeweled armlet and bracelet, the delicate hand holding a Kappala with stylised water.

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